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# THE BULLETIN OF THE CLEVELAND MUSEUM OF ART

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## TWO IMPORTANT SARGENT PORTRAITS

The Museum has the privilege of exhibiting during April the important portraits of President Wilson and John D. Rockefeller, by John Singer Sargent.

The portrait of President Wilson is the property of the National Gallery of Ireland as residuary legatee of the late Sir Hugh Lane, its former director, who had paid, at a war benefit, ten thousand pounds for a blank canvas offered by Mr. Sargent—the artist agreeing to paint the portrait of the person selected by the purchaser. After Sir Hugh Lane's untimely death on the *Lusitania*, the National Gallery of Ireland selected the President of the United States for the subject. The Trustees of the Gallery have graciously permitted the portrait to be shown in a few museums before it is sent to Ireland, and it was exhibited, in turn, in Washington, New York, Philadelphia and Boston before coming to Cleveland.

The portrait of John D. Rockefeller has particular interest in Cleveland, his early home. Mr. Rockefeller's many friends here will appreciate this opportunity of seeing Mr. Sargent's representation of this former citizen who has made for himself a unique place in the business history of the country. This is one of two portraits of Mr. Rockefeller painted by Mr. Sargent last year, and is lent to the Museum through the kindness of Mr. John D. Rockefeller, Jr. Both portraits will be shown in Gallery IX through April twenty-eighth.

## OTHER APRIL EXHIBITS

In Gallery IX, opening April seventh, are shown (either side of the door on the west wall) the portraits of President Wilson and John D. Rockefeller, by Sargent. The other walls of the Gallery are given over to the joint exhibit of oils by Gardner Symons, James R. Hopkins, and Frederick C. Frieseke, whose brilliant palettes insure a colorful room and a great deal of variety in subject and technique.

In Gallery X are shown twenty-five canvases by Andrew T. Schwartz which will prove of interest, including as they do decorative pieces as well as easel landscapes, all carried out in Mr. Schwartz's individual manner.

In Gallery XI some changes have been made in the Cleveland-owned etchings, landscapes replacing certain figure subjects so that the present exhibit comes more under the head of "Landscape Etching from Dürer to Whistler," the subject of Mr. Carrington's lecture on the evening of April twelfth.

Gallery II has been rearranged to provide for the exhibition of a number of recent accessions, including sketches by Kenyon Cox and two modern Japanese paintings presented (with another shown in Gallery XIV) by Mr. and Mrs. H. F. Lyman and only recently received from Japan, where they were sent to be properly mounted. Two painted doors of the Kamakura period (1200-1400 A.D.) are also shown for the first time.

The group of bronzes and marbles by Theodore Rivière have been transferred from Gallery VI, and to these have been added a few bronzes by Seraphin Soudbinine, a young Russian sculptor working in Paris, lent by Miss Loë Fuller.

Gallery XIV has been rearranged to show chronologically the history of Japanese art, mainly by original works but in some cases by reproductions from the *Kokka*. The gallery in its present arrangement is unusually interesting and instructive for those desiring to trace the changing styles in Japanese art.

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### MAY EXHIBITS

The exhibits for May include the remarkable collection of two hundred and twenty etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, which will be shown in Gallery IX through May and June. This exhibit presents an unusual opportunity to study the wide range of subjects and methods of one of the greatest of all etchers. It has attracted wide attention in New York and Boston, and will be welcomed by all lovers of etchings in or near Cleveland.

The spring exhibit of the Cleveland Society of Artists will be shown during May in Gallery X, and the work of the Chicago Society of Etchers in Gallery XI.

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### A SUGAR-BOWL BY GEORGE HANNERS

Through the generosity and interest of Mrs. J. H. Breck, the Museum has come into possession of its first example of early American silver. This piece is a caudle cup  $4\frac{3}{4}$  inches high, with a diameter at the lip of 4 inches, weighing 10 ounces 15